



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE FOGG ART MUSEUM.

TO THE PRESIDENT OF THE UNIVERSITY :

SIR, — I have the honor to submit the following report on the Fogg Art Museum for the year 1898–99 :

But one addition was made to the collection of casts, namely, a Discobolus, a reduced copy of the marble statue in the Lancellotti palace, Rome, which is a gift from Mr. Edward Robinson of Boston. In this copy the head is in a different position from that of the well known copy in the Vatican, of which our Museum has a full size cast. A new cast of the Mounted Nereid from Epidaurus, of which the original is now in the Museum of Athens, has been obtained to replace a former one which was destroyed by an accident.

Our resources have again been so small that few additions to our collection of photographs could be made during the year. The number acquired was 1,307, making the total number to September 1st, 27,370. The groups to which the additions were made are : German, Dutch, Flemish, French, and Italian painting ; French, German, and Italian Architecture of the Middle Ages and the Renaissance ; and Egyptian and Arabian Architecture. We have received by gift from the Art Institute of Chicago 14 photographs of Dutch and Flemish paintings. The following books have also been received : A catalogue of the Museum of Antiquities in Constantinople, a memorial volume on the late William Hayes Fogg (a gift from the Rev. S. H. Hayes), and a catalogue of casts of Greek and Roman Sculptures in the Museum of Fine Arts, Boston, which is a gift from that institution.

The accessions of slides were 613 in number, making the number in the whole collection at the close of the year 2,141.

The following additions were made to the collection of drawings belonging to the Fine Arts Department, and deposited in the Museum : A view on the Thames by Moonlight, by David Cox (water color), Stone House near Plymouth, by Samuel Prout (water color), Lisieux, by Henry Edridge (pen and wash), Harlech Castle, by John Varley (water color), Rievaulx Abbey, by C. S. Munn (water color), Bishop's Bridge, by T. Girtin (water color), and Minster Church, by Peter de Wint (water color). These are all characteristic examples of the works of the early English water color school.

The Fine Arts Department has also acquired during the year, and deposited in the Museum, 71 lithographic prints by the French painter Calame.

During the year Mr. E. W. Forbes, '95, imported, and deposited in the Museum as an indefinite loan, the following original works: A Florentine *Tabernacolo* in tempera, which is a characteristic, and an exceedingly fine, example of Florentine painting in the fifteenth century—and may be the work of Verocchio or Filippo Lippi; an Adoration of the Magi, of the school of Ferrara, also in tempera, or tempera and oil, and perhaps by Lorenzo Costa; a portrait of a Procurator of St. Mark, in oil color, having the characteristics of the work of Tintoretto; a Meleager, head and torso of a Greek marble statue; a Battle of Amazons, three parts of a Greco-Roman sarcophagus relief in marble; and a small Aphrodite head in marble. In addition to these Mr. Forbes has a tempera painting of a Madonna and Child with Saints, by Benvenuto di Giovanni of the school of Siena, which will shortly be added to this collection. The Florentine tempera had been given by a member of the Torlonia family to the Nunnery of the Tor dei Specchi in Rome, where Mr. Forbes purchased it. The portrait of a Procurator of St. Mark was purchased from Count Macchi of Rome, a member of the Priuli family to which the personage represented belonged. The Meleager statue was found about three years ago at San Marinella, 30 miles from Rome, and about 100 yards from the spot where the Meleager now in the Berlin Museum was found. It is mentioned by Petersen (*Mittheilungen des Kaiserlich Deutschen Archaeologischen Instituts, Romische Abtheilung, Band X, p. 92*). Its nobility and beauty, as a whole, seem to warrant the belief that it is Greek work of the fourth century. Some of its details, however, suggest that it may be a copy, though by a Greek workman, of a later period. The quiet restraint of its pose and modelling, the fine rhythm of its lines, its subtle vitality, and the refined execution in every part, are in the spirit of the finest Greek art. We know little, from authentic remains, of the art of Scopas; but these qualities, together with the peculiar treatment, and expression, of the head, are in accord with what is supposed to have been the character of his work. It is certainly a work of great beauty. The Aphrodite head was lately excavated in Athens, and it appears like a fragment of Greek work of, perhaps, the third century B.C. The Amazon relief is Greco-Roman and may have been wrought at any period from the time of Augustus to that of Hadrian. This relief was purchased from the Baracco collection in Rome.

These are all good examples of the various schools of art to which they belong; and they are of great importance to us, being, with exception of the small collection of Greek vases loaned by Mr. E. P. Warren ('83) and the prints in the Gray and Randall collections, our first acquisitions of original works. For the proper equipment of a working University Museum such works are indispensable. It cannot often happen, though it is not impossible, that works of the highest character shall come into our hands; but any genuine specimens of the sculpture and painting of great epochs are of value in teaching. Mr. Forbes' collection is an unusually good one, and several of the objects in it are, as I have said, of great excellence. In accepting gifts, or loans, we must exercise care to guard against unsuitable and spurious works; but with the increase of interest in such things as are most desirable, we may hope, in the course of time, to receive other important additions.

The accessions to the print collections for the year are as follows: To the Gray collection, by purchase, an etching, entitled *Statue of the Virgin*, by Antonio Canal (commonly called Canaletto); an etching, entitled *Philon the Jew*, by Rembrandt; an etching, a copy after the foregoing, by James Bretherton; an engraving, *The Virgin weeping over the dead body of Christ*, by Marc-Antonio, after Raphael; and an etching, a portrait of Cardinal Bentivoglio, by Jean Morin, after Van Dyck. The following books, also, were added to the Gray collection: *A Gothic Alphabet* (a publication of the International Chalcographical Society for the year 1897), *Bewick's British Birds*, and (by gift from the author, Mr. Sidney Colvin of the British Museum) a *Guide to an Exhibition of Drawings and Etchings by Rembrandt, and etchings by other masters*.

The accessions to the Randall Collection, by purchase, are: 283 prints after Turner, bound in five volumes, and including the illustrations to *Byron*, *Campbell*, *Moore*, *Milton*, *Bunyan*, the *Bible series*, the *Rivers of France*, *Rogers' Poems*, *Rogers' Italy*, and *Scott's Prose works*, *Poetry*, and *Novels*. Among the noted engravers represented in this series are: *Allen*, *Brandard*, *Finden*, *Goodall*, *Armytage*, and *Miller*. The prints are all proofs, many of them before letters, on India paper. To the Randall Collection have also been added the following books: *The Master E. S.* and the "*Ars Moriendi*," by Lionel Cust, and *Notes on Turner's Liber Studiorum*, by Pye and Roget.

For the increase and improvement of the print collections only a small amount annually can be expended. Of the two funds, which together yield an income of less than \$2,000, the larger part has

necessarily to be devoted to the expenses of care and administration. The sums available for purchases being, therefore, very small, the question of a general policy with respect to accessions calls for consideration. Very costly prints cannot be acquired unless we allow our funds to accumulate, and of prints which may cost thousands of dollars each, very few can be procured even by waiting a long time. But costly prints are not always the most valuable from the point of view of artistic excellence, or from that of the general needs of a working collection. Moreover, both the Gray and the Randall collections already contain a considerable number of such prints. It would seem that our aim should rather be to improve the collections by substituting better prints of moderate cost for poorer ones, when opportunities offer, and by filling gaps, of which there are many, in important groups. In this way desirable accessions may be constantly made; and it is on this principle that we have proceeded since the collections have been in this Museum.

The number of photographs catalogued and arranged in the cases was 3,182. The number of slides catalogued was 860. Work was also begun on subject lists (which are much needed to facilitate the use of the photographs), and a list of portraits, including those in painting and sculpture, was nearly completed. This is one of the longest lists that will have to be made, and it already fills 114 sheets.

Photographs were loaned to members of the University, for use in instruction, and to the Institute of Technology, 170 times. Slides were loaned to members of the University, to the Institute of Technology, to Wellesley College, and to several outside individuals, 29 times. The number of visitors who had access to photographs from cases during the year was 952. From November 10, when the visitor's book was opened, the number was 734. Of these 343 were members of the University, including students of the Summer School. Of general visitors, who number many thousands in the course of the year, no record is kept.

A catalogue of the Gray Collection arranged by designers is well advanced; but the principal work in the Print Department has been done on the Randall Collection. A large number of the prints of this large collection have been sorted, and the more important ones separated from those of less value. Nearly half of these have been remounted, placed in wrappers, and moved from the basement to the cases in the print room. The arrangement of these prints in the cases has been changed from an alphabetical one by engravers, grouped by processes, to an arrangement corresponding to that of the Gray

Collection, i. e., a chronological arrangement by countries under the divisions of reliefs, intaglios, and planographic processes.

The number of visits by persons seeking access to the print collections for study was 274. From November 9, when the registration book of the Print Department was opened, the number of such visits was 231, of which 138 were by members of the University.

Early in the year a portion of the basement was enclosed, and fitted up as a workroom for the cleaning, pressing, and mounting of prints. This room, with its equipment, affords conveniences for mounting and remounting photographs also; and by doing this work ourselves the cost is considerably reduced, while the inconvenience and risk of sending large numbers of photographs to be mounted in Boston are avoided.

CHARLES H. MOORE, *Director*.